What’s Happening in the Arts? Hard-working, dedicated to excellence - In no particular order - Arts teachers are:

1. collaborating in PLTs
2. presenting their students’ work (visual & performing arts) for adjudication – then returning to the classroom with data that informs instruction
3. displaying their students’ work (visual & performing arts) as an extension of classroom instruction (this educates the public, serves as advocacy, energizes the students, etc.)
4. engaging students in 21st century skill development (communication, collaboration, creativity, connections) and ensuring they are college & career ready
5. providing relevant, rigorous instruction/assessment (including the highest levels of Revised Bloom’s Taxonomy and appropriately matched for Depth of Knowledge)that is aligned with curriculum and differentiated for various learners
6. helping students make connections across content areas and improve student achievement
7. working with counseling/student services to facilitate student scheduling
8. recruiting & keeping students in school by providing successful experiences in the arts
9. challenging students with high expectations of discipline, skill development, aesthetic awareness, and artistic achievement
10. collaborating with non-arts colleagues
11. providing feedback to students in a variety of ways (formal & informal grading)
12. connecting with the arts community (United Arts, City of Raleigh Arts Commission, Town of Cary, CAM, RLT, NCT, TIP, Burning Coal, VAE, Ral Fine Arts, Master Chorale,…)
13. seeking resources to provide enhanced experiences for their students (writing grants, recycling, spending their own $, sharing materials, etc.)
14. providing school-based support (e.g. proctoring EoGs/EoCs, covering classes for colleagues)for non-arts related activities
15. embracing & implementing the essential elements of the new Essential Standards in the Arts and the Common Core State Standards (Literacy & Numeracy)
16. fulfilling requirements for Common Core Certification (posting lessons on Edmodo)
17. participating in professional development (online & in-person)
18. providing leadership in their classroom, in their school, in their PLTs, in their communities, in their professional organizations (at the local, state, national, international level)
19. staying focused on the value of teaching the arts to young people regardless of the outside forces that serve to challenge us
20. increasing their use of technology to provide enhanced instruction
21. increasing their use of technology to manage organizational tasks and collaborate with colleagues (e.g. Google Forms/Calendars, Skype, Edmodo, etc.)
22. developing school & district pride through awareness and recognition of their students’ work
23. maintaining their facilities – repairing equipment – cleaning, etc.
24. preparing for transitions – endings – new beginnings – graduations – celebrations … (coordinating events, writing letters of recommendation, rehearsing, decorating, etc.)
25. rejuvenating themselves as artists

Tools to help:

* 4/10/13 – teams of arts content teachers will craft the documentation to assist a smooth transition from middle to high school (including placement assessments)
* 4/18/13 – teams of CMapp writers are completing & uploading documents
* Edmodo group for Arts Ed Common Core – Folders created for various content areas & grade spans (the group has been locked – if you haven’t joined yet – the new code is 5gt6lp but they only remain open 2 weeks before they are locked down for security purposes) **5gt6lp –You should always be able to request to join via this link:** [**Click here to join the Arts Ed Common Core Edmodo Group**](http://wcpss.edmodo.com/home%23/join/ec54b42cd1fdcbdc7ce02c883ee235f3)
* Arts Survival Kit has been updated and is accessible via the WCPSS Internet
* Liz & Jim are available via email

**5gt6lpDavid Coleman - Guiding Principles for Arts K-12 – Embracing the Common Core**

**Principle # 2 - Engaging in a deep study of works of art across arts disciplines and preparing students to develop arts literacy and develop their own art.**

One way to deeply study works of art in different disciplines is to examine multiple renditions of the same work. Perhaps the most obvious example is drama. Students can study closely a specific act or scene, and then observe how it has been played by different directors and actors. Proposed arts materials should pay special, in depth attention to these closely related concepts of examining the source and its various interpretations. The Core Standards in Literacy require that students can compare the evidence they see in the script, and observe how different productions draw and interpret the script.

Of course, a score in music offers similar opportunities for students who can read and follow the music. Different renditions of a score provide a window into how different performing artists interpret the content and in doing so transform it. New York State is therefore interested in materials that cultivate students’ capacities to study the source image, script, or score, and compare more than one rendition.

When there is an explicit source for several pieces of art, such as a passage in the Bible, students can explore what different artists chose to include and emphasize. One of the most significant choices can be where to focus. Once again, it is powerful to trace an artist’s interpretation to evidence from the source.

Shared topics and themes in the arts also offer opportunities to make comparisons across different mediums. For example, the 9-10th grade Standards in Literacy require students to: “analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).”

In depth study of the arts should also strengthen students’ abilities to make their own art, beginning by studying arts as rigorously as artists do. A good reader reads as a writer. A core component of reading well is analyzing the choices authors make, and drawing on evidence within the text to explore the impact of those choices. Likewise, a good writer is alert to the impact of his or her own choices. Materials for student work in the arts should therefore help the student look and listen as a maker, and make as a thoughtful looker and listener.

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| **Consider the Possibilities…** | | | |
| **Poetry** | **Common Core Literacy** | **Artistic Example** | **Student Response** |
| If Rudyard Kipling  If you can keep your head when all about you are losing theirs and blaming it on you,  If you can trust yourself when all men doubt you, but make allowance for their doubting too;  If you can wait and not be tired by waiting, or being lied about, don’t deal in lies,  Or being hated don’t give way to hating, and yet don’t look too good, nor talk too wise: | * **Writing from Sources:** Routinely expects that students draw evidence from texts to inform, explain, or make an argument in various written forms (notes, summaries, short responses, or formal essays). | **The Great Wave** by Katsushika Hokusai Circa 1830 10” X 15” Wood Block Print on Paper |  |
| If you can dream—and not make dreams your master;  If you can think—and not make thoughts your aim:  If you can meet with Triumph and Disaster and treat those two impostors just the same;  If you can bear to hear the truth you’ve spoken twisted by knaves to make a trap for fools,  Or watch the things you gave your life to, broken, and stoop and  build ‘em up with worn-out tools: | * **Increasing Text Complexity:** Focuses students on reading a progression of complex texts drawn from the grade-level band. Provides text-centered learning that is sequenced, scaffolded, and supported to advance students toward independent reading of complex texts at the CCR level. | [Alvin Ailey - Revelations - Excerpts](https://www.youtube.com/watch?v=LZuBFz6WYfs)  [Video - Jazz Piano - Bill Evans Chords](http://www.youtube.com/watch?v=GKDMufBVkdA&feature=player_embedded)  [Text to support Video Jazz Piano](http://www.freejazzlessons.com/bill-evans-jazz-chords/) |  |
| If you can make one heap of all your winnings and risk it on one turn of pitch-and-toss,  And lose, and start again at your beginnings and never breathe a word about your loss;  If you can force your heart and nerve and sinew to serve your turn long after they are gone,  And so hold on when there is nothing in you  Except the Will which says to them: “Hold on!” | * **Balance of Texts:** Includes a balance of informational and literary texts as stipulated in the CCSS [p.5] and indicated by instructional time. | [Hold On from Secret Garden - Dialogue & Song](https://www.youtube.com/watch?v=FiJ7CLu3zDI)  *(you may have to endure :15 of advertisement)*  Can you write a compelling argument for … |  |
| If you can talk with crowds and keep your virtue, or walk with Kings—nor lose the common touch,  If neither foes nor loving friends can hurt you, if all men count with you, but none too much;  If you can fill the unforgiving minute with sixty seconds’ worth of distance run,  Yours is the Earth and everything that’s in it,  And—which is more—you’ll be a Man, my son! | * **Text-Based Evidence:** Facilitates rich and rigorous evidence-based discussions and writing through specific, thought-provoking questions about common texts (including, when applicable, illustrations, charts, diagrams, audio/video, and media). | [Ben Kingsley as Ghandi](https://www.youtube.com/watch?v=ft4eTzhaUAc) |  |